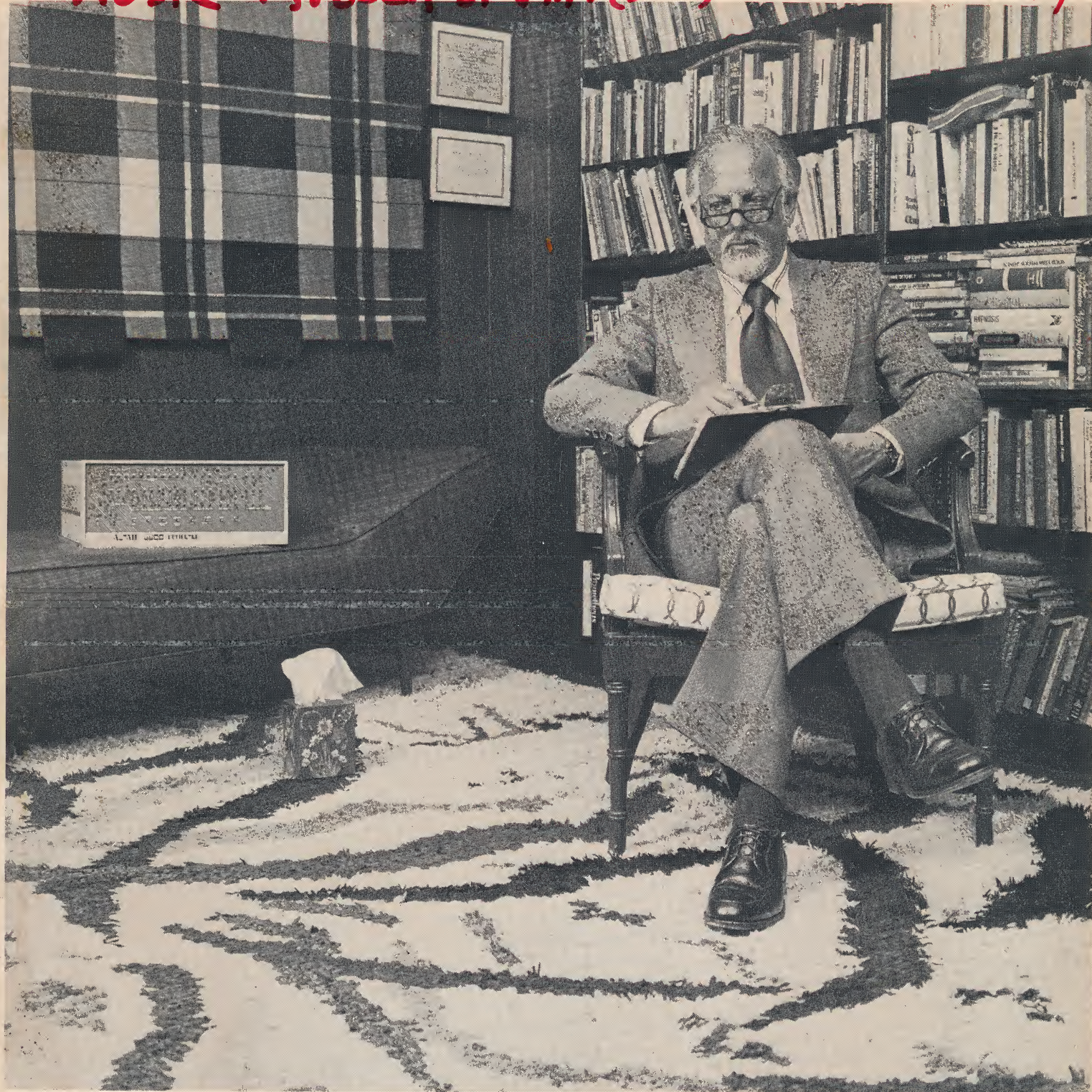


→ MUSIC & SPEECH SYNTH. (S100)

WCCF 99



TALK ABOUT IT . . .

It all started when I was just a diffused junction . . .

You got on the buss,

You got off the buss

Flashed a little on the screen,

A few short notes to print . . .

But now I can talk about it.

It's too easy . . . 3 to 6 bytes stores the whole tale, word by word.

Talk Talk Talk!

All I ever wanted to do was play music — and I want to be the **whole band!**

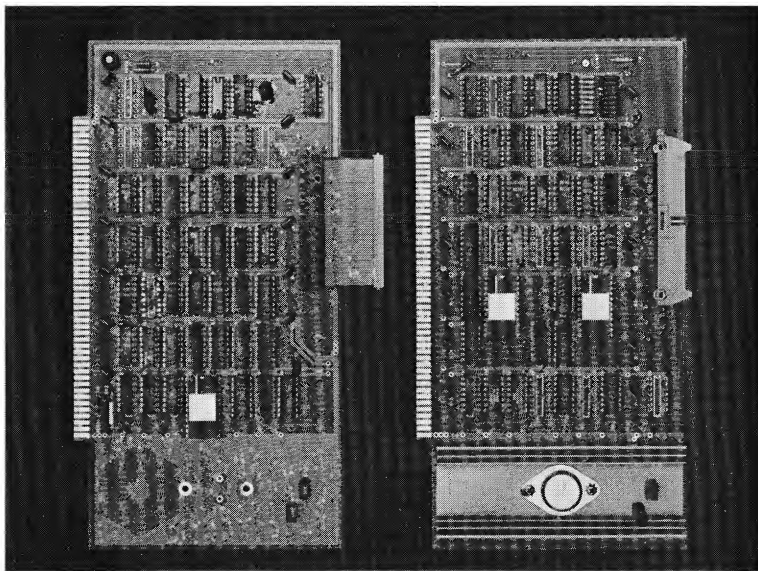
Such delusions! How could one synthesizer handle all that?

I can switch roles in microseconds!

Ahh! . . . But your hour is up.

(Intimate flashback to technical discussion!)

All this came about because my instruments are simulated — my vocal tract is just another instrument. Completely digital, I do it all with numbers. The simulations are in memory, and my memory can be changed in microseconds.



Two boards package the entire system. Plugging directly into the S 100 buss, the synthesizer receives its power and control from the host computer and its peripherals. The control data can take its time because the synthesizer can do exceedingly complex functions on its own. The speech simulation is maintained by only 60 bytes per second from the host. Though much heavier regulators are used, the boards need only 1.5 Amps @ 8 Volts.

The hardware you buy does not represent any particular instrument — it's a signal processor. Since the software is in the public domain, you can use our instruments, create your own, or have something new from the users group. Small simple programs **do** count here — the entire vocal tract required only 128 instructions to dynamically model.

All of the classical synthesizer modules can, themselves, be synthesized on this machine. Sine, triangle, square, sawtooth, and all sorts of pulse generators, filters, sample-and-holds, resonators, and modulators are all very simple strings of instructions. (A resonator with bandwidth and center frequency controls is written in 12 bytes.) The resonators and other blocks of structural synthesis are easy and precise, but if F.M. synthesis is your style, this is just as simple. A 66 byte program creates 8 simultaneous and independent F.M. instruments that run in real time.

Beyond all this, the boards can also analyze for speech recognition, for tone decoding (touch, FSK, etc.), or for vibration analysis in stamping or forming equipment.

It can be adaptive in all these, plus switch from one task to another. You can go from analysis to response all under control of the host.

How much synthesizer can you buy for \$525?

Speech — Music
Polyphonic — Chords
Several Instruments At Once
All patches and settings are in memory.
Instruments can be changed instantly, inaudibly, without dials or cords, on-the-fly.
Utterly Stable — Digital Doesn't Drift
Fully Real Time

This is not something we've ivory-towered together. We've made this technology available to the user.

We're logistics. This is the Logistics Synthesizer.



LOGISTICS

*SUGGESTED RETAIL. INQUIRIES WELCOME.

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